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his work on the frescos in the dome of the Capitol at Washington on Aug. 7th.

THE CONGRESSIONAL LIBRARY.—The experts consulted by the special joint committee to consider the best means for providing suitable quarters for the Congressional Library have recommended the erection of a separate building, but they have refrained from recommending any special site.

AMERICAN ETCHINGS IN ENGLAND.—The REVIEW is not in the habit of parading before its readers the certificates of good character occasionally given it by its colleagues of the press, but it may be pardoned for making an exception by quoting some passages from an article entitled *American Etchings, Mr. R. Swain Gifford*, which appeared in the *Academy* of July 27th, over the signature of Mr. T. H. Ward, the editor of the series of *English Poets*, now publishing in England. The excuse for the exception will be found in the fact that the praise given is awarded to the artistic *collaborateurs* of the REVIEW, rather than to the REVIEW itself. "The revival of etching," says Mr. Ward, "which has made such rapid progress in France and England during the last twenty years, is making considerable way in the United States; and the American etchers are doing good work, and a great deal of it. The *American Art Review*, the numbers of which are from time to time noticed in these columns, was started last year to do for the United States what the *Portfolio* has done for England; and one of its chief purposes was to bring these etchers more before the world, and to stimulate an interest in their performances. Already some eight or ten have been well represented, and, with the help of the excellent catalogues provided by the editor, Mr. S. R. Koehler, one is enabled to see at a glance what their past work amounts to. Among these eight or ten may be mentioned Thomas Moran,—one of a family of artists,—whose *Passaic Meadows* combines strong imagination with delicacy of touch; J. M. Falconer and H. Farrer, etchers who represent the opposite extremes of boldness and

smooth finish; S. J. Ferris, who gives powerful reproductions of Gérôme; J. Foxcroft Cole, a follower of that delightful artist, Ch. Jacque; and Mrs. Merritt. But above them all we are inclined to place Mr. R. Swain Gifford, one of whose plates was appropriately chosen as frontispiece of the opening number of the *Review*, and whose complete *œuvre* shows him to be a master of his art. A portfolio of Mr. Gifford's etchings . . . lies before us. . . . With the exception of one Venetian scene, the subjects are all thoroughly American, as their titles emphatically show. . . . Mr. Gifford shows himself to be one of that worthy band of rebels against convention who are determined to find in their native land the 'landscape material' which it has, till lately, been the fashion to import ready made from Europe. The strength of this movement is, indeed, one of the healthiest signs of the times across the Atlantic. American artists are at last beginning to see what their men of letters have seen ever since Hawthorne taught them, that if a school is to flourish it must not live among exotics. . . . Here [i. e. in one of Mr. Gifford's latest plates, *A Hudson River Tow*, one of the fruits of last year's Tile Club trip], and again in the studies of stunted shore-trees, of which his work contains more than one example, we have instances of the 'frankness' which has been claimed for Mr. Gifford; that gift of 'telling rude truths with plain lines' which Mr. Hamerton ranks so highly among the qualities of the true etcher. Frankness springs from the artist's love of his subject, which forbids him to tamper with it, to make 'fancy arrangements' of it. Combine it with the power of selection, and add to the combination sufficient technical skill, and you have the fitly qualified etcher; and no one who has studied Mr. Gifford's work will doubt that he possesses all these qualities in a remarkable degree." In view of the greater appreciation secured to the work of American artists abroad through its means, the REVIEW may justly claim that one part, at least, of its mission has already been fulfilled.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

MYKENAI.—The remarks of Prof. Sayce on the antiquity of the tombs found at Mykenai, alluded to in the last number of the REVIEW, have called forth an angry reply from Mr. A. S. Murray (see *Academy* of July 17th), in which the former is plainly classed with "men prepared by no special training," who "rush into disputes where their presence is unnecessary," and a further instalment of letters from both parties will be found in the *Academy* of July 24th. The controversy having descended into the realm of personalities, the fact of having called attention to it must suffice.

OLYMPIA.—In the *Reichsanzeiger*, No. 32, Dr. Treu gives the following description of the head of the Dionysos child, which belongs to the group of Hermes and Diony-

sos:—"No modern imagination, no comparative study, would have been able to show how Praxiteles might have shaped the head of a child. And the solution of this problem is all the more interesting as it is well known that the Greek sculptors did not overcome the difficulties of the representation of children until a very late period. We are now confirmed in the surmise that the child Dionysos must have been too small for its age, and that, indeed, it was treated simply as an accessory, probably so as not to disturb the effect of Hermes as the principal figure of the group. The remarkably small skull, the face, which, although child-like, has nothing of the round-cheeked, *putti*-like character, the long hair, held together by a cord in elegantly arranged waves, and originally, as it seems, united in a tuft above the forehead,—all these, as well as the forms of the body and its firm bearing, betray a rather

advanced state of development. While, however, the proportions do not on the whole produce the full effect of childlikeness upon the modern eye, and while the details of the face undeniably fall somewhat below those of the face of Hermes, it was not until now that we were able to appreciate the truly infantile grace in the movement of the figure. This naively charming inclination of the outstretched head towards the left shoulder, produced by the desire to be better able to look past the head of Hermes, and up to his right hand, is so strikingly truthful, that one actually seems to see the left little arm, which is extended with a supplicating gesture towards the object which Hermes held in his right. For it is now no longer open to doubt that those will prove to have been correct who supposed the god to hold out a grape or something of the kind to his little companion."

NEW DISCOVERY NEAR OLYMPIA. — *The Nation* of Aug. 5th has the following: — "Professor Kastorchis, of Athens, describes a newly discovered temple-ruin. It is situated on a mountain in the Peloponnesus, close by the village Mazi, on the south side of the Alpheios, a few miles from the ruins of Olympia. The dimensions are 35 X 19 metres, of which four metres belong to the peristyle. Some of the stones of the cella are in position, surrounded by drums of fluted Doric columns. These are of the dark stone of the vicinity, but some architectural ornaments of white marble were found in digging a trench. The edifice has been plundered of stones by builders in the neighboring village, where it is called Xenophon's tomb. It has been conjectured that this is the temple, described in the fifth book of the *Anabasis*, which Xenophon erected from the tithe of the spoils won by the Ten Thousand. Kastorchis, however, thinks otherwise, because it is much too far from Olympia; Xenophon's was only twenty stadia. Besides, he observes a resemblance to the famous temple of Apollo Epikourios at Phigalia, not only in its mountain site, but in material, size, and style, and he infers that it was erected at the same date, and so before Xenophon's time."

MSS. AT MOUNT ATHOS. — "Our correspondent, M. S. Lambros," says the *Athenæum*, "is at present at Mount Athos, busy preparing catalogues of the MSS. in the libraries and archives. He is accompanied by three university students who can read and copy mediæval MSS., by a painter, and an engraver. At Mount Athos there is a photographer, and some of the monks have studied palæography at Athens under M. Lambros, and will aid his labors, which have every promise of success."

GEORGIA. — According to the *Voix*, as quoted by the *Chronique*, the monasteries of Georgia are the possessors of many valuable artistic rarities. In the convent at Helat, for instance, are to be seen enamelled objects, which are truly unique of their kind, paintings, mosaics, bas-reliefs, chased works in gold and silver, works of the needle enriched with jewels, etc. These precious objects, more especially those owned by the monasteries in the governmental district of Koutais, are now to be photographed, so as to make them known to the rest of the world.

ORCHOMENOS. — According to the *Athenæum*, Dr. Schliemann intends to dig at Orchomenos next winter, having received permission to do so from the Greek government.

FRANCE. — Very interesting remains of Roman buildings have been discovered in the forest of Lillebonne, to-

wards Folleville. A square space is preceded by drums of columns with sculptures in relief, Corinthian capitals, and caryatides. Other buildings seem to belong to the same edifice, and have been followed for a length of thirty metres. A series of buildings, near the manor of Alincourt, with furnaces and rooms lined with colored stucco and marble, and provided with contrivances for heating and stone floors, are of such importance that the question arises whether they are not the remains of regular baths rather than of a simple Roman villa.

MUSEUMS AND COLLECTIONS.

BRITISH MUSEUM. — In consequence of coming into possession of a considerable sum of money, accruing under the will of the late Mr. William White, who died in 1823, the Trustees have had it in their power to consider plans for enlarging the museum building. These will include a substantial addition to the southeastern side of the Museum, and an extension of the gallery for Greek sculpture. The latter work will be at once proceeded with. The zoological department of the Museum is soon to be removed to South Kensington. Changes in the department of prints are also contemplated. A new *Guide to the Exhibition Galleries* has been issued, which is declared to be the best general handbook to the exhibited treasures of the Museum, and supersedes several of the smaller guides to special sections of the collection.

MUSEUM OF THE LOUVRE. — The Museum has acquired two valuable works of the fifteenth century, a large fresco by Fra Angelico, representing *Christ crucified, with the Virgin and two Saints*, and a superbly drawn and colored *Portrait of an Old Man*, by Ghirlandajo.

THE NEW MUSEUM AT AMSTERDAM. — This new Museum, which, according to a correspondent of the *Chronique*, was begun in 1876, and will not be finished before the year 1883, is eventually to contain the *chefs-d'œuvre* of the Trippenhuis, the whole of the Museum Van der Hoop, the print collections, the greater part of the paintings now in the Town Hall, the large portraits belonging to the different guilds and benevolent societies, the collections of the Royal Society of Archæology and the Netherlands Museum of the Princesgracht at the Hague. The Fodor Collection, composed of modern paintings, will alone be left in its present locality. The architect of the building is M. Cuypers. The territory which it occupies has been isolated from its surroundings by canals, which will afford good protection in case of fire.

LYONS. — M. Paul Chenavard, says the *Chronique*, has presented to the city of Lyons his valuable collection of from twenty to thirty thousand engravings. In recognition of this gift the municipality has offered to M. Chenavard the use of a studio in the Palais Saint-Pierre.

THE MUNICIPAL MUSEUM OF VENICE, which has been transferred to the Fondaco dei Turchi, was opened on July 4th.

FLORENCE. — It is proposed to found an Archæological Museum at Florence, which is to furnish the necessary material for the studies of an archæological school. The school is to be combined with the philological section of the Istituto Superiore.

THE MUSEUM AT PAISLEY, says the *Athenæum*, has lately received a magnificent present from Mr. Legros, consisting of fourteen large sepia drawings of landscape

subjects, fifty-two impressions of etched plates, and a fine portrait study in oil, all by the artist's own hand.

ART EDUCATION.

THE WATSON-GORDON PROFESSORSHIP of Fine Art in the University of Edinburgh has been bestowed on Mr. Gerald Baldwin Brown, while the general anticipation was that the place would be given to Mr. Hamerton. "It rests with Mr. Brown," says the *Academy*, "to give public justification to the selection by the excellence of his future work. Only the article in the *Nineteenth Century* is at present before the world from his pen." A letter from Mr. Hamerton to the *Academy* of July 31st allows a curious insight into the circumstances attending an election of this kind in England. After several postponements the election was finally fixed for July 16th. "At the same time [i. e. in June, only a month before the election]," writes Mr. Hamerton, "the secretary informed me of an entirely new condition. When the patrons, in the month of March, had induced candidates to come forward, they had made no mention whatever of any necessity for calling upon them personally at their residences. In consequence of their silence on this point, I and my friends had believed canvassing calls to be unnecessary, so I had made my year's arrangements accordingly, and promised my time. But now, after June 16, more than ten weeks after the publication of the conditions, the secretary was ordered to tell me that I was expected to call upon the patrons, or some of them, and he kindly informed me for my convenience that one was at Aix-les-Bains, another in Germany, and the rest, he believed, might be found at their residences in Scotland. I replied by asking if this new and entirely unforeseen condition were a *sine qua non* or not, and received for answer that no answer could be given to my question until the meeting of the patrons on July 16. For reasons with which I need not trouble you, it was simply impossible for me to go to Edinburgh at the end of June; but if it had been possible, I should not have felt disposed to go and pay my court to the patrons under the circumstances. Had I been informed of this condition in March, I should probably have gone to Edinburgh in April." The position of artists and literary men in England must still be pitiable, indeed, when candidates for professorships are expected to "pay court at their private residences" to, and make "canvassing calls" upon, a lot of haughty "patrons," or else risk the loss of their votes. And the still greater wonder is that a man of Mr. Hamerton's station should be willing to submit to the indignity, and, instead of protesting against it *in toto*, should only find fault with the fact that timely notice had not been given.

PRIX DE ROME. — The prizes awarded in the late competition are as follows: — Painting: *Grand prize*, Henri Lucien Doucet, born at Paris, Aug. 23d, 1856, pupil of Lefebvre and Boulanger; *1st second grand prize*, Georges Truffant, born at Pontoise, Jan. 6th, 1857, pupil of Bouguereau and Lehmann; *2d second grand prize*, Lionel Noyër Royer, born at Château-sur-Loir, Sept. 25th, 1852, pupil of Cabanel. Engraving: *Grand prize*, Jean Emile Buland, born at Paris, Oct. 25th, 1857, pupil of Henriquel-Dupont and Cabanel. Sculpture: *Grand prize*, Emile Edouard Peynot, born at Villeneuve-sur-Yonne, Nov. 22d, 1850, pupil of Jouffroy; *1st second grand*

prize, Jules Roullaux, born at Libourne, Oct. 16th, 1855, pupil of Cavellier; *2d second grand prize*, Emmanuel Hannaux, born at Metz, Jan. 31st, 1855. Architecture: *1st grand prize*, Charles Girault, born at Cosne, Dec. 27th, 1851, pupil of Daumey; *2d grand prize*, Hermont, born 1855, pupil of Vaudremer; *2d second grand prize*, Ruy, born 1853, pupil of Vaudremer and André.

EXHIBITIONS AND SALES.

DÜSSELDORF. — It seems to be universally conceded that the Fourth General German Exhibition of Art, lately held at Düsseldorf, was a failure. Says a correspondent of *L'Art*: — "German painting cut such a good figure at the last French Universal Exposition, that I entertained the highest expectations. To my great regret, truth obliges me to confess that my disappointment was absolute. I shall not go so far as to imitate two of my old German friends, very good judges, whom I met at the Exhibition; I shall not repeat with them that I have never seen a weaker show considered as a whole, because their sincerity compelled them to say that to seek satisfaction in vain illusions would be playing the part of a very bad patriot, and that to heal a wound, it is necessary to use the knife resolutely. While I give due weight to the severe judgment of these two connoisseurs, who are accustomed to the strong language of truth, I believe that, aside from the artistic value of this exhibition, which it would be difficult to find great, it is but just to say that it promises more than it achieves by reason of the very numerous absentees of the highest order. One is not justified in pronouncing a verdict on the whole of German art, when, as here, the catalogue reveals the absence of Lenbach, of Leibl, and of Menzel, to cite only three names. The list would be a long one if I were to specify the names of all those who are vainly looked for in Düsseldorf, and who, by right of conquest, would have occupied the first places. It will be said that there was an understanding to leave to itself the Düsseldorf school, — which, unfortunately, has not known how to grow a new skin, — so as to show its inanity at a glance. It has, indeed, met with the misfortune of having remained absolutely stationary, and hence of being as much out of fashion as it is possible to be. While everywhere else the artists are beginning to adopt better technical methods, which have led to a more robust treatment, Düsseldorf still and always adheres to its smooth, insipid, soapy manner, deprived of modelling, and of the most helpless monotony."

BERLIN. — The Royal Academy of Art has decided to issue an illustrated catalogue of its next exhibition, thus following the example of many other similar institutions. The illustrations are to be phototypic reproductions of sketches by the exhibiting artists, the selection to be made by the Academy.

BRUSSELS. — The National Historical Exhibition of Belgian Art, illustrating the period from 1830, the year of national independence, to 1880, opened August 1st, in the grand new Palais des Beaux-Arts, erected from the plans of M. Alphonse Bulat.

REMBRANDT SALES. — At the sale of the Schlösser Collection, lately held at Frankfort-on-the-Main, the following prices were obtained for etchings by Rembrandt: *The Hundred Guilder Piece* (Bartsch 74), 4,100 marks; *Ecce Homo* (B. 77), 1,001 marks; *The Three Crosses* (B.

78), 3,000 marks; *Death of the Virgin*, I. (B. 99), 3,400 marks; *St. Jerome* (B. 104), 1,920 marks; *The French Bed* (B. 186), 1,210 marks; *Eulenspiegel* (B. 188), 1,000 marks; *Landscape with Three Trees* (B. 212), 1,710 marks; *The Milkman* (B. 213), 1,300 marks; *The Hut* (B. 225), 1,500 marks; *The Two Alleys* (B. 230), 2,000 marks; *Uytendogaerd* (B. 279), 1,371 marks; *The Goldweigher* (B. 281), 1,400 marks; *Burgomaster Six* (B. 285), 1,501 marks. The Schlösser Collection was celebrated for the beauty and good condition of its specimens. Another Rembrandt sale took place, July 8th, at London, but the collection, according to the *Academy*, was "somewhat indifferent." "So large a collection of Rembrandts," says the same paper, "undoubtedly genuine, yet of generally quite second-rate quality, had not been seen for a considerable time." *The Presentation*, good impression, with burr, brought £26 10s.; *Jesus found by his Parents on their Journey to Jerusalem*, brilliant and full of burr, £15 10s.; *Our Lord before Pilate*, third state, £20; *The Ecce Homo*, £8; *St. Jerome sitting before the Trunk of an old Tree*, £12; *St. Jerome, unfinished*, £36; *Youth surprised by Death*, £8 8s.; *The Spanish Gipsy*, £20; *A Woman sitting before a Dutch Stove*, rather late state, but good impression on thin India, £10; *Woman preparing to dress after Bathing*, £15; *The Woman with the Arrow*, £20 10s.; *A Village with a square Tower*, £12 15s.; *A Landscape with a Vista*, £26 10s.; *A Cottage with White Pales*, £20 10s.; *Ephraim Bonus*, not a very fine impression, £39 10s.; *The Burgomaster Six*, also not a very fine impression, £20; *Old Woman looking to the Right* (Rembrandt's Mother with the Black Veil), £5; *Woman in a large Hood* (The Dying Saskia), £4.

LIBER STUDIORUM SALE. — At a sale of *Liber Studiorum* plates, some of which came indirectly from the family of Charles Turner, the engraver, whom Turner employed, held in London, July 16th, by Messrs. Christie and Manson, the highest prices paid were as follows: *Norham Castle*, first state, £22; *Coast of Yorkshire*, £20; *River Wye*, fine first state, £17 17s.; *London from Greenwich*, £14 3s. 6d.; *Calm*, second state, £14 3s.; *Falls of the Clyde*, first state, £14 3s.; *Leader Sea Piece*, £14; *Aesacus and Hesperie*, third state, £13; *Jason*, first state, £12 12s.; *Egremont Sea Piece*, first state, £11 11s.; *Near Blair Athol*, £11. The lowest were: *Watercress Gatherers*, second state, £4 10s.; *Fifth Plague of Egypt*, £4 14s. 6d.; *Winchelsea, Sussex*, fine second state, £4 15s. The following were pure etchings, without the mezzotinting: *Martello Towers*, £5 15s. 6d.; *Oakhampton Castle*, £5 5s.; *Isis*, two copies, slightly differing in quality, £9 9s. and £12 15s.; and *Aesacus and Hesperie*, £14. A complete set of the *Liber* is reported to have been sold lately for about £750.

CRUIKSHANK SALE. — Of an extensive Cruikshank sale held in London on July 9th, the *Academy* says that it did not seem to show an enhanced appreciation of the works of this remarkable artist. The following prices are quoted from the same source: *The Diverting History of John Gilpin*, first edition, £1 10s.; *Dickens's Loving Ballads of Lord Bateman*, £1 2s.; *Dickens's Life of Grimaldi*, first edition, £5; *Sketches by Boz*, edition of 1837, £2 10s.; *Oliver Twist*, first edition, £3; *Sketches by Boz*, the publishers' own copy of the first octavo edition, £6 15s.; *The Ingoldsby Legends*, edition of 1855, £1 10s.; a complete set, mounted, with descriptive letter-press, of *The*

Holiday Grammar, £3 3s.; a complete set of *The Existence of Ghosts*, £1 7s. Caricatures: *Grilling the Old Sinner on his own Gridiron*, £1; *Stops*, £1 7s.; *Journey to Brighton*, £1 3s.; *Cobbett at Court*, £1 8s.; *Put it down to the Bill*, £1 7s.; *The Life of a Midshipman*, fine original set, £2 12s.; *Donkey Racing*, £1 10s. A colored drawing of *Sikes attempting to drown his Dog*, signed "October 14th, 1873, in my eighty-second year," did not go beyond £9. The sale comprised several pieces not mentioned in Mr. G. W. Reid's catalogue.

MONUMENTS.

One of the symptoms of the new era in Russia is the breaking out of the monument fever. Puschkin having lately been honored by a monument at Moscow, committees have now been formed for the purpose of immortalizing the memory of Lermontoff and Gogol in stone and bronze. — *Kunst Chronik*.

The municipality of Paris has bought the statue of Bernard Palissy, by E. L. Barrias, which was exhibited at this year's Salon. It is to be set up in one of the public places of Boulogne-sur-Seine. Two reproductions, by the artist's own hand, are to be set up, one at Agen, the other in the Museum at Sèvres.

A bronze statue of Rameau was lately erected in the Place du Théâtre, at Dijon, near the house in which the great musician was born.

The municipality of Milan has opened another competition, among Italian artists only, for a monument in commemoration of the revolutionary days of March, 1848. The monument is to take the shape of a triumphal arch, propylæon, or similar building, and is to cost half a million of lire.

A statue of K. O. Müller, the renowned archæologist, was lately unveiled at Berlin.

The unveiling of the statue of Spinoza at the Hague, erroneously announced in the last number as about to take place on or about Sept. 1st, has been definitely fixed for Sept. 14th.

A statue of François Rabelais, by M. Dumaige, has been inaugurated at Tours.

NECROLOGY.

FÉLIX BORIE, Belgian landscape-painter, died lately at Brussels. He was also a poet, and his songs, illustrated by some of the best Belgian artists, have just been published.

F. C. COMPTE-CALIX, the well-known French painter, died lately at Chazay-d'Azergues. He was born at Lyons in 1813. Compte-Calix was very popular with American picture buyers, and many specimens of his work are to be found in the private collections of the United States.

P. H. LEMAIRE, French sculptor, died lately at Paris. He was born at Valenciennes in 1798. His best known work is the group, *Christ pardoning the Magdalen*, in the pediment of the Madeleine, at Paris.

J. C. MOORE, a well-known English painter, was buried at Highgate Cemetery on July 15th. He was born at Gainsborough in 1829, and became a student at the Royal Academy in 1851. Of his works, which consisted of portraits and landscapes, in oil as well as in water-colors, those executed in the latter medium are perhaps the better

known. A more extended notice of the deceased may be found in the *Athenæum* of July 24th.

RESTORATIONS, ETC.

ST. STEPHEN'S, VIENNA. — The restorations of St. Stephen's have progressed so far, that the building is now out of danger. The cost of these restorations was borne by the state and the municipality. In the interior the restorations had to be confined to the renewal of the vaulted roofs of the three choirs, the removal of the dirty gray color from their walls, and the renovation of the pulpit, which was going rapidly to decay. Cardinal Archbishop John Rudolf now proposes the organization of a society (*Dombauverein*) for the purpose of raising the sum of 150,000 florins, which will be needed to complete the restoration of the interior. The Emperor and Empress of Austria, and Archduke Rudolf, crown prince of Austria, have agreed to contribute 5,000 florins yearly from their private treasury, for a period of five years.

THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS, in London, has decided to form an international committee, whose duty it will be to watch over the Church of St. Mark, at Venice, and to protest against any defective restoration of the building.

SWITZERLAND. — A society for the conservation of historic monuments has been formed in Switzerland, of which the President is M. Th. de Saussure, Director of the Raths Museum at Geneva. It is to be hoped that the examples set by England, France, and Switzerland will be followed by Germany, Italy, Belgium, and other countries, where the deplorable effects of restoration are only too evident. — *Academy*.

THE CATHEDRAL AT COLOGNE was completed on August 14th, amid great rejoicing.

MISCELLANEOUS.

COPYRIGHT ON WORKS OF ART. — A convention for the reciprocal guaranty of property in works of art, literary and scientific works, etc., has been concluded between France and Spain. It is especially stipulated that architectural works are to be included among works of art. The full text of the convention may be found in *Bibliographie de la France* for July 31st.

FRENCH GOVERNMENT ORDERS. — The painters Roll, Detaille, and Becker have received commissions from the French government for pictures commemorating the ceremony of the distribution of flags at the Fête of July 14th.

LEGION OF HONOR. — The following artists are named among the members who were promoted to higher grades on

the occasion of the French National Fête of July 14th: — J. L. E. Meissonier, painter, grand officer; E. Boeswillwald, architect, commander; A. V. Geoffrey de Chaume, sculptor, and J. F. Gigoux, painter, officers. Among the knights newly named are: L. Melingue, D. F. Vuillefroy, E. A. Duez, J. B. A. Guillemet, G. Jundt, F. Cormon, E. B. Michel, painters; R. de Saint-Marceaux, F. Truphème, sculptors; A. Didier, L. Massard, engravers; B. E. Loviot, E. Train, architects; A. P. Avisse, ornamental painter at the National Manufactory at Sèvres; J. J. D. Pillet, inspector of drawing; E. Saglio, conservator of the Museum of the Louvre; and J. Mesureur, the *entrepreneur de plomberie et cuivrerie d'art* who executed the model of the Lion of Belfort in hammered copper.

PILOTY'S PAINTING, *The Girondins going to Execution*, is said to have been sold to an American collector.

ARTIST'S PIGMENTS. — The discussion of the questions relating to the durability of pigments, which has lately agitated the English art world, has resulted in the formation of a "limited liability" company, which is about to undertake the manufacture of pure pigments, vehicles, and other materials for the use of artists on a considerable scale. Speaking of this movement, the *Athenæum* remarks: — "There can be no doubt that some reform is indispensable, no less in the interest of artists than of the buyers of pictures, the very pigments of which fail before their eyes, so that costly investments are utterly destroyed. It would be well if collectors insisted on the use of durable materials and abstention from fugitive ones. When we hear of an eminent painter declaring he does not care how soon his pictures fade, it is time 'patrons' looked into the matter. A good plan would be to demand a guaranty of durability for a certain number of years."

ENGLISH SOCIETY OF PAINTER-ETCHERS. — At a meeting of artists, called in London, towards the end of July, by Mr. Seymour Haden, the celebrated etcher, it was resolved "that, in promotion of original engraving in all its forms, and in the material interest of painters practising that branch of art, a Society of Painter-Etchers, with a provisional committee charged to draw up laws and negotiate a *locale*, be herewith formed; the committee to report its proceedings to a body of fellows in November next, and, on approval, to exchange its provisional for permanent powers."

BAUDRY'S PAINTINGS AT THE NEW OPERA, PARIS. — Baudry's great paintings in the *foyer* of the Opera, are said to be in danger of destruction from the effects of the gas-light to which they are exposed. It is therefore proposed to remove them to the Museum of Modern Art about to be created (in place of the Luxembourg), — a proposition which is cordially seconded by the *Chronique*.

